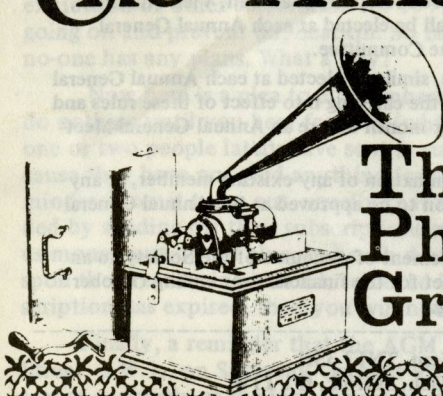


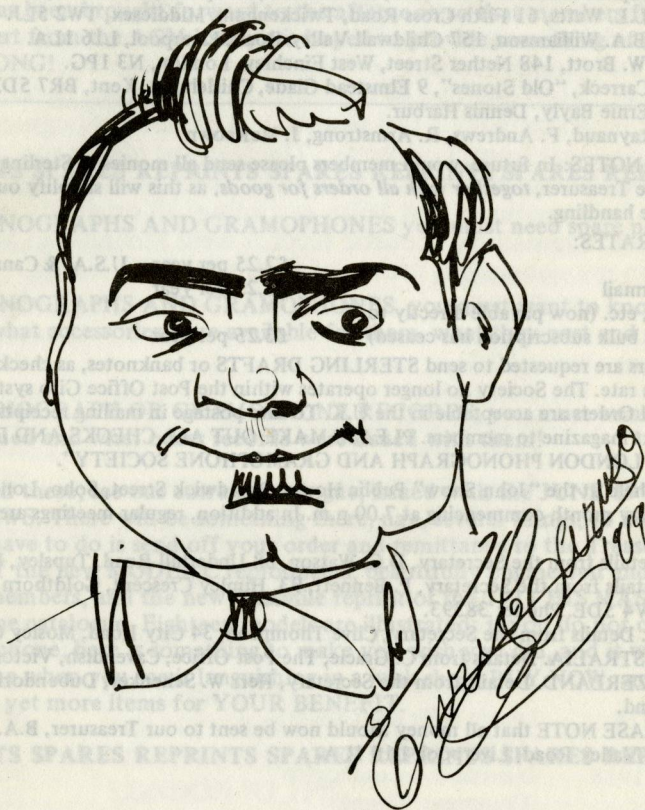
The Hillandale News



The official journal of the
**The City of London
Phonograph and
Gramophone Society**
inaugurated 1919

No. 92

OCTOBER 1976



SOCIETY RULES

1. That the Society shall be called THE CITY OF LONDON PHONOGRAPH & GRAMOPHONE SOCIETY, and that its objects shall be the social intercourse of its members, as well as the scientific and musical study of sound reproducing apparatus, as well as its application.
2. That the Officers of the Society shall consist of a President, Vice President, Chairman, Vice Chairman, Secretary, Financial Treasurer and Meetings Secretary, who shall be elected at each Annual General Meeting in October, and who shall be ex-officio members of the Committee.
3. That the management of the Society be vested in a Committee, similarly elected at each Annual General Meeting, and with power to co-opt, and that its duties shall be the carrying into effect of these rules and objects. Written notice must be given to the Secretary one clear month before an Annual General Meeting of any resolution proposing to amend these rules.
4. New members (ladies or gentlemen) may be elected on the nomination of any existing member, at any meeting of the Society on the payment of an annual subscription to be approved at the Annual General Meeting, which is renewable twelve calendar months thereafter.
5. The Financial Treasurer shall, once in every year, submit a statement of Accounts of the Society to an Auditor elected by the Society and shall furnish a Balance Sheet for the financial year ending October for the inspection of members at each Annual General Meeting.

President: George Frow, [REDACTED] Sevenoaks, Kent, TN13 3SH.

Vice-Presidents: James F. Dennis, R.C.S., [REDACTED] Ipswich, Suffolk, IP1 1TW.

A.E. Besford, [REDACTED] Great Yarmouth, Norfolk.

Chairman: Christopher Proudfoot, [REDACTED] Meopham, Gravesend, Kent.

Vice-Chairman: L.L. Watts, [REDACTED] Twickenham, Middlesex, TW2 5LJ.

Hon. Treasurer: B.A. Williamson, [REDACTED] Liverpool, L16 1LA.

Hon. Secretary: W. Brott, [REDACTED] West Finchley, London, N3 1PG.

Archivist: John Carreck, [REDACTED] Chislehurst, Kent, BR7 5DX.

Hon. Members: Ernie Bayly, Dennis Harbur.

Committee: B. Raynaud, F. Andrews, R. Armstrong, J. McKeown.

TREASURER'S NOTES: In future, would members please send all monies in Sterling (cheques, Postal Orders, etc.) direct to the Treasurer, *together with all orders for goods*, as this will simplify our accounting system, and avoid double handling.

MEMBERSHIP RATES:

U.K.	£2.25 per year	U.S.A. & Canada	\$6.00 Surface Mail
New Zealand Airmail	£3.25 per year		\$8.00 Airmail
Australia, Japan, etc. (now payable directly to the Treasurer, as bulk subscription has ceased)	£3.25 per year		

Overseas members are requested to send STERLING DRAFTS or banknotes, as check clearances here carry a high commission rate. The Society no longer operates within the Post Office Giro system. New Zealand and Australian Postal Orders are acceptable in the U.K. To save postage in mailing receipts, these are sent out with the goods or next magazine to members. PLEASE MAKE OUT ALL CHECKS AND DRAFTS PAYABLE TO "THE CITY OF LONDON PHONOGRAPH AND GRAMOPHONE SOCIETY".

MEETINGS are held at the "John Snow" Public House, Broadwick Street, Soho, London, W.1., on the first MONDAY of every month commencing at 7.00 p.m. In addition, regular meetings are held at the following centres:

HEREFORD. Details from the Secretary, D.G. Watson, [REDACTED] Tupsley, Hereford.

MIDLANDS. Details from the Secretary, P. Bennett, [REDACTED] Goldthorn Park, Wolverhampton, Staffs, WV4 5DE. Phone: [REDACTED]

MANCHESTER. Details from the Secretary, Clive Thompson, [REDACTED] Mosley Common, Worsley, Lancs.

VICTORIA, AUSTRALIA. Details from C. Gracie, [REDACTED] Cavendish, Victoria 3408, Australia.

ZURICH, SWITZERLAND. Details from the Secretary, Herr W. Schenker, [REDACTED] Zurich, Switzerland.

MEMBERS PLEASE NOTE that all money should now be sent to our Treasurer, B.A. Williamson, [REDACTED] Liverpool, L15 1LA.

CHAIRMAN'S CHAT

In the June issue of the HILLANDALE NEWS I asked that anyone contemplating a book, exhibition or other celebration for 1977 should let me know, so that I can keep tabs on what is going on and prevent duplication. So far, I have heard from no-one, and I therefore assume that no-one has any plans. What a pity!

Now here is a plea to all members who cannot remember when they last paid a subscription: do nothing until you hear from us (which you will in the December magazine). I say this because one or two people lately have sent in subscriptions, on the assumption that they must be due because they have not paid anything for a long time, complaining that we had not sent them a reminder. Now it turns out usually that these members were not only sent reminders, they responded by sending off their subscriptions straight away. I hesitate to discourage anyone from sending us money out of the blue, but such double payments do complicate the membership records and spoil the great saving in work achieved by the new 'All-at-once' subscription system. If your subscription has expired, then you will not have received any 'Hillandale News' since the April issue.

Finally, a reminder that the AGM will form part of a meeting at the Eccentric Club, Ryder Street, S.W.1., on Saturday October 9th, starting at 3 p.m. If this magazine comes from the printers as promptly as the last, then you may actually receive this reminder before the event. If not, and you miss the meeting, well it serves you right for not making a note of it when you read the last issue! The meeting has been brought forward to the afternoon so that members from outside London may attend. Apart from the AGM itself, it is hoped to provide something of interest to everyone - so COME ALONG!

SPARES REPRINTS SPARES REPRINTS SPARES REPRINTS SPARES REPRINTS

If you collect PHONOGRAPHS AND GRAMOPHONES you must need spare parts for them!

If you collect PHONOGRAPHS AND GRAMOPHONES, you must want to know what models you have, what accessories were available for them, what they cost and when they were made!

If you collect PHONOGRAPH OR GRAMOPHONE RECORDS, you must want to know when they were issued and what other records were issued with them!

We can help with all these; see our current catalogue, issued with the JUNE 1976 HILLANDALE NEWS. There will be something there, nay, several things, to interest YOU, and all you have to do is send off your order and remittance to the Treasurer. Note ESPECIALLY the new MODEL C reproducers, beautifully engineered and a bargain at £10 to members, and the new facsimile reprint of the 1911 HIS MASTER'S VOICE Gramophone catalogue. Eighteen models are illustrated: if you do not own a 1911 HMV Gramophone, here is something to make you wish you did, and it will enable you to recognise one when you see it languishing in a junk shop. BUY NOW, and help the Society to produce yet more items for YOUR BENEFIT.

SPARES REPRINTS SPARES REPRINTS SPARES REPRINTS SPARES REPRINTS

GIGLI'S ACOUSTIC LEGACY

by John Stannard

I gave you an invitation to listen to the grand singing of Beniamino Gigli in the L.P.G.S. magazine of October 1975; and collectors may be interested in dating any acoustic records they have of Gigli. I believe that knowing the original date of a particular record enhances the listening, because you know to what point of his career the singer had reached.

Gigli was born March 20th 1890 and died November 30th 1957. When he made his first record for H.M.V. in 1918, Caruso already had a large following of gramophone enthusiasts with 16 years of recording experience behind him.

F.W. Gaisberg of His Master's Voice and the Victor Gramophone Company had got a recording and pressing studio going in Milan, which during 1917 – 1918 was no mean achievement with the wartime restrictions on fuel and new machinery. The head of this Italian H.M.V. branch was Maestro Carlo Sabaino.

Gigli was introduced to Sabaino after singing 'Lodoletta' at the Lirico, and asked to visit his office the following day. As Gigli himself describes: "There, for the first time in my life, I heard a gramophone record. It was the aria 'Com'e gentil' from 'Don Pasquale'; the singer was Enrico Caruso, whom I had never heard. I listened to it – I can still remember clearly – with humility and awe."

How in 1918 Gigli had never heard a gramophone before surprises me. Anyway Gigli was invited to make a test record, and he chose Flammen's aria 'Ah, ritrovarla nella sua capanna' from 'Lodoletta'. The test was highly successful and Gigli met Mr. Gaisberg who arranged that he should make several records for sale straight away.

Here then are those first Milan recordings all originally issued on single-sided records. Gigli's remaining acoustic records were recorded in New York and I will list these in my concluding article of Gigli's acoustic legacy.

DATE	TITLE	H.M.V. (catalogue)	(Matrix)
October 1918	Dai campi, dai prati. (Mefistofele)	SS7-52110	20253B
October 1918	Se tu mi doni un'ora di riposa (Mefistofele)	SS7-52111 (D/S. DA223)	20257B
October 1918	Recondita armonia (La Tosca)	SS7-53114	20255B
October 1918	E lucevan le stelle (La Tosca)	SS7-52115	20256B
October 1918	Lontano, lontano, lontano (Mefistofele)	SS2-054086 (D/S. DB271)	3310C
October 1918	Addio, fuggir mi lascia (La Favorita)	SS2-054083 (D/S. DB269)	3314C
October 1918	Laggiu nelle nebbie (La Gioconda)	SS2-054085	3316C
November 1918	O surdato 'nnammurato (Composer: Cannio)	SS7-52113 (D/S. DA224)	20265B

DATE	TITLE	H.M.V. (Catalogue)	(Matrix)
November 1918	Apri la tua finestra (Iris)	SS7-52109	20270B
November 1918	Giunto sul passo estremo (Mefistofele)	SS7-52112	20275B
November 1918	Ah, ritrovarla nella sua capanna (Lodoletta)	SS2-052143 (D/S DB 270)	3323C
November 1918	Cielo e mar (La Gioconda)	SS2-052142	3324C
November 1918	Spirto gentil (La Favorita)	SS2-052141	3325C
November 1918	Enzo Grimaldo (La Gioconda)	SS2-054084 (D/S DB267)	3331C
November 1918	Salve dimora casta e pura (Faust)	SS2-052140	3332C
December 1919	Amor ti vieta (Fedora)	SS7-52150 (D/S DA225)	4233AH
December 1919	Vedi io piango (Fedora)	SS7-52151 (D/S DA225)	4234AH
December 1919	Dammi ancor (Faust)	SS2-054105 (D/S DB268)	1046AJ
December 1919	O soave fanciulla (La Boheme)	SS2-054106 (D/S DB271)	1048AJ
December 1919	Mamma quel vino (Cavalleria Rusticana)	SS2-052175 (D/S DB270)	1049AJ
December 1919	Suzel buon di (L'Amico Fritz)	SS2-054107 (D/S VB46)	1051AJ
December 1919	Tutto tace (L'Amico Fritz)	SS2-054108 (D/S VB46)	1052AJ
December 1919	Sempre amar (Faust)	SS2-054114 (D/S DB268)	1053AJ
December 1919	Del tempio al limitar (I Pescatori di Perle)	SS2-054109 (D/S DB269)	1055AJ
SS = Single side. D/S = Double side.			

ORIGINAL CARUSO CARTOON ON COVER FOR EXCHANGE

W. H. Y.

WANTED "SLEZAK AMBEROL - NIUM MI TEMA - OTELLO"

WRITE TO:

BILL BROTT,

WEST FINCHLEY,
LONDON N3 1PG.

V. The Transcription and Playing of 78 rpm Shellac Discs

I have been listening to 78's nearly all my life, and it is heartening indeed to hear these days re-issues of the best of various music produced years gone by. In the mid 1950's I transcribed from 78 rpm metal masters (positives) four Lew Stone sides on to tape — possibly one of the first pop-cum-dance re-issues to appear on EP. At the time, I pleaded with the Record Company concerned to prepare more, but I was either 20 years behind the time, or (as it proves) 15 years ahead, as the suggestion then met a stony response. Now, we are sinking under the weight of 'nostalgia' re-issue Records. Then in 1959, I cut the masters for some of the last 78's ever issued in this country, long after the rest of Europe and the U.S. had gone exclusively microgroove, and this was the end of the Golden Era of 78's.

It is impossible in just one article to completely 'cover' the art of transcription disc-to-tape, but the sound sometimes has to be modified slightly because of the different geometries of the 78 and 33-1/3 discs. But I hasten to add this does not include deliberate addition of distortions nor echo. (And as for "stereo from mono source" this should be outlawed as blatant mis-representation of Goods).

The usual pop/dance number on 10" 78 was, say 2-40 to 3-20 seconds, and on 78 this could be accommodated at a cut of about 95 to 110 lines per inch without recourse to bass-cut. Now, an LP could be cut 'flat' (no tone correction) if it is comparatively short, say 10 - 12 minutes. But the issuing companies, quite rightly, wish to give value for money, and so 6 or 7 titles are put on each side of the 12" disc plus margins between tracks which cover each about 10 seconds of playing time. This means the groove spacing is very fine (maybe over 250 lines) and if a reasonable depth of cut is made (and that is important for good tracking) some bass-cut must be made if the general level is to be reasonable (say 3 to 5 dbs. lower than the level on a short side). I have not gone into the highly technical method of 'vari-groove' spacing where the *pitch* is opened up for loud passages, and closed down for the quieter ones: in any case this hardly makes much difference with pop/dance/jazz where the general levels stay much the same throughout any band. In fact, to see it used these days on contemporary popular 45's is childish indeed (because it is useful to have a little extra *depth* on both the run-in and run-out): so are the facetious remarks inscribed by hand in the margin of the master acetates that appear in the Pressings of one famous maker. As in all techniques professionalism counts — some of today's engineers could learn a lot from the generation who produced the discs in the pioneer days — straight on to wax — tape not yet invented.

One way of approaching the problem is to cut bass progressively, from say 1200 or 800 cps (Hertz) and filter steeply from say, 125 to 80 cps downwards ('high-pass'): but sometimes also *boosting narrowly* at a frequency of about 250 cps. Also, some top filtering too can be made, (low-pass filter incorporating a variable slope) — selected to eliminate as much scratch as possible without chopping the top of the music. Seems complicated, but any Studio normally has the equipment to do this (either filters and equalizers, or a 'graphic-equalizer'). The sound maybe a little round or 'plummy' but on playback it can be corrected. The main point is that the music is on the disc, undistorted, without the fear of grooves intertwining. If this

is done properly it is a fair compromise, as a *very near* match to the original can be made on re-play by the careful use of the pre-amp tone-control.

Regarding the equipment for playing 78's — this cannot easily be done by just one set; for a collection may span a wide time-scale: mine, for example, ranges from 1898 to acetates made in the 1960's, and just about everything in between. Some of the earlier ones were cut with a groove angle more than 90°, and the groove shape is the basic start of the reproduction process. Then, different equalizations were used by many companies; and they changed them anyway from time to time. Recording techniques vary enormously (look how bass-heavy were some of the late 30's/early 40's American Swing, and yet the Brunswicks of this time were usually far too bright compared to the English). Then there are acoustic Records to be considered; test pressings, vinyls, etc. No one set could cope with all these at optimum, unless it were highly complex and specialised. But I would say the 'Classic' valve set with a good pre-amp with flexible tone-controls and filter(s) of the Leak/Quad/Rogers/Armstrong genre should cope. The speaker system should be large enough to deal with a fairly generous bass (say at least 6 cubic feet) and incorporate a cross-over network (the cross-over frequency is *not* critical and *steep* separation is not necessary).

High powered equipments are not called for, except where power is really needed — for example, reproduction in a large hall, possibly with a high background noise — assuming the speakers can really deliver and distribute the wattage.

The stylus for acoustics/early electrics needs to be slightly larger than for the post-war 78's; and crystal PU's, although looked down upon by many, may be quite adequate for the recorded levels and velocities of the earlier discs. In fact, they may be a definite advantage over a lightweight, quality one, which is without adequate tracking weight, and has a top response 1½ octaves higher than the highest frequency cut on to the original. Make a practice run to obtain the best sound quality, and note the settings of this on the sleeve.

To enjoy the records, one must use common sense rather than out-and-out Hi-fi buffoonery.

Finally, a tip for calibrating record speeds other than 78 rpm by using the conventional 'strobe'. The apparent speed of the 'strobe bars, added to 78 if clockwise, subtracted if counter-clockwise, gives the true turn-table revs. Example, for 80 rpm, set speed such that the bars appear to move faster (clockwise) by 1 rpm per 30 seconds, and so on.

"A Letter from our Late Hon. Member, Mr. George Baker"

by Frank Andrews

Members may recall that I wrote an article on the whole output of baritone recordings emanating from the Beka Record studios in the City Road, London, during the Great War of 1914-18 and the immediately ensuing years, in which I was hoping to discover from members whether any of the recordings so listed had, in fact, been recorded by our late Hon. Member, George Baker, and been issued under pseudonyms. "George Barnes" was already known to be George Baker.

In this article I included an open letter to George Baker asking questions about the circum-

stances and the people of those times. This appeared in H & D News No 86. In H & D News No. 89, I remarked that George Baker had died without having replied. This was not so!

On August 2nd, 1976, I was handed a letter written by George Baker on the 3rd of November 1975 and posted on November the 4th, addressed to me, but "care of" a third party. In this letter, George had answered my queries as best he could. Here is the letter:

"Dear Mr. Andrews,

It was good of you to devote so much space to my records in the last issue of The Hillandale News, records made many years ago under various names, including my own.

But let me answer your first question. I have no recollection of meeting or even having heard of Alfred J. Balcombe, but I did hear the name of Otto Ruhl mentioned. The recorder for the Beka Company was Arthur Gilbert, who, when the company folded up, or was closed up, being a German-controlled company, fell on hard times until he accepted a job as a gramophone recorder in Japan, where to the best of my knowledge and belief, he died.

The Beka records made in England were eventually bought up by probably several small recording companies, one of which issued an advertisement in a gramophone journal a whole list of "George Baker" records, which caused me to threaten legal action, since they were all discs I had made for the Beka Company under the name of George Barnes, as I was under contract to the H.M.V. Company as George Baker. I never recorded for Jumbo Records, and if records were issued under my name in Germany, it was without my knowledge or permission.

The names of Victor Conway, Victor Norbury and – Milton were chosen for me by the Decca Company, "The Lily of Laguna" being one record made by Victor Conway and was a special favourite. "The Credo" from "Otello" and "Le Balen" from "Il Trovatore" were made by George Baker for the Vocalion Company. I don't know anything about "Scala" records. I never had any personal dealing with the Scala Company, so they must have been records bought up by some "mushroom" company or companies. The whole muddle in this matter was caused by some dubious commercial machinations brought about by the collapse of recording companies that one by one went out of business.

You mention the names of 6 singers on page 387. They were all known to me personally and were well-known singers in their own right – and "George Barnes" was not one of them.

The "Faust" records were made by George Barnes for the Beka Company, and so was "Lorraine, Lorraine, Lorrie", and a very good record it was. I remember making a few records under the name of Walter Duncan, but I cannot remember the name of the company.

I also went to Berlin to make some records for a man in London, and Cavan O'Connor went with me, also to do a week's recording. I cannot remember the man's name but he is probably dead.

A goodly number of the titles you mention were made as "George Barnes", but after the passing of the years the whole affair has become a hopeless muddle through dealers buying up old stocks and issuing them under fictitious names.

The Columbia records by George Portland were made by me but that was a straight deal made by my old friend, the late Joe Batten. The Decca records were also a straight business arrangement.

There was also a small company called "The Invicta"; Joe Batten started his recording career with them before he went to Edison Bell, and of course we know he ended his career with E.M.I.

I think I have given you all the information I can recollect at the moment.

Yours most sincerely,

George Baker.

P.S. There was also the Odeon Company.

Jones was the name of the Beka musical director; he was the conductor at the Hippodrome.

May I make some comments?

1. Alfred J. Balcombe was the General Manager of the Beka Records, City Road, establishments (Founder of Alba Gramophones).
2. Mr. Gilbert did die in the Far East, but not in Japan. I mention Mr. Gilbert in my "Fonotipia Fragmentia" – currently appearing as a series in "Talking Machine Review – International", published by Ernie Bayly, another of our Hon. Members.
3. George Baker was quite wrong in his view of what happened to Beka Records. This I also deal with in "Fonotipia Fragmentia".
4. I have no idea to what Gramophone Journal George refers with his "whole list of George Baker records", and I think I am familiar enough with all the British gramophone journals (except "The Gramophone") to have noticed such a list. However, I could have missed out on it.
5. George's reference to the Scala Record Company (later the Scala Record Company Limited) as a probable "mushroom company" is entirely erroneous – this company was in existence for at least 17 years.
6. The "Walter Duncan" records were made for the Coliseum Record Company's label, but they were Beka studios recordings.
7. The reference to a Berlin trip, with Cavan O'Connor, must have been a post-Great War adventure. Cavan O'Connor was much a "between the wars" artist – he was certainly with Crystalate records and probably others. Has anyone any ideas as to which label George's records would have appeared under, recorded in Berlin?
8. George's reference to old stocks being bought up by dealers and then being issued under fictitious names is "not on" as far as I am concerned. Much more likely is that although George contracted to make records under the name of, say, "George Barnes" – the company cheated him and the public by issuing his recordings under other names, on their own labels, or "contracted out" labels, and thus deprived him of his "royalties" and the public of the right to know whose recorded voice they were actually buying. Of course, artistes were not slow themselves to cheat their contracted employers. Whilst making records for Beka Records as George Barnes, George was also merrily fulfilling his contract with the Gramophone Company Ltd. under his primary name of George Baker, as well as agreed pseudonyms for that company.
9. That Joe Batten began his recording career with "Invicta Records" was news to me, insofar that I never knew Mr. Batten was with the Invicta Records. Mr. Batten himself says he started with the Musiphone Co. of Hatton Garden, with Daniel Smoot as the recording engineer – this in 1900. – before Smoot was with the International Zonophone Company – or was Musiphone the "cover name" for Zon-o-phone of America in 1900 – or was Batten wrong in his year and "Musiphone" was the "cover name" for the International Zonophone Company of 1901? There were over-riding reasons why the name "Zonophone" would not have been used in England!
10. The Odeon Company. George does not mention making records for this label. BUT – in the pre-war Odeon catalogues there is a singer listed named Dalton Baker, – a baritone, with at least one page full of titles, mostly 10¾ ins. diam. In the 1922 Odeon catalogue, printed in Germany, for British markets, these records were still included, the matrices having been in Berlin before the war, but Dalton Baker had then become George Baker!! Has any member a Dalton Baker Odeon Record and can he be identified as George Baker, baritone?
Was this the list of "George Baker" records George refers to in his letter to me?

E. O. KUMBERG'S MACHINE

Dear Sir,

I was very interested in the photograph of E.O. Kumberg's machine, published in No. 87, December 75 edition of your magazine.

Actually, E.O. Kumberg who, according to the patents which he took out in London, was a 'French Civil Engineer', was the first to supply Charles Pathe with machines copied from Edison, whom he mentions in his memoirs.

Kumberg was proposing phonographs like Edison's in France as early as July 1893 (article published in 'Nature', appearing until January 1894).

It seems that Charles Pathe became his client in 1894. G. Sadoul ('Histoire generale du cinema' volume 2, page 194, Paris 1947) says, "Charles Pathe made the journey to London twice a month to buy new supplies from his dealer, E.O. Kumberg.

In his memoirs, Pathe tells us that, in the first business deal they transacted, Kumberg offered him 4 phonographs for 3000 francs.

After some hesitation, Pathe bought them and was successful in selling them. That was how Charles Pathe launched into selling imported machines.

Several years later in 1898, the same E.O. Kumberg registered an English patent in No. 11506/1898, 20th May 1898 (provisionally) and 20th March 1899 (definitively). This patent was delivered on 19th April, 1899. It was for a telephonic robot designed to acoustically record a telephone conversation on a wax roll. The description and drawing of this machine is set out in 'The Electrical Review', volume 47, No. 1194, 12th October, 1900, and given the title, 'The Telephonograph'. It is also referred to in an article in 'Nature', volume LXII, No. 5, 16th August 1900, page 371, with the title 'Recording Telephones'.

Could you send me a 13 x 18 cm or 18 x 24 cm photograph of the machine featured in No. 87 magazine, with an invoice. Thanking you in advance.

With kind regards, I remain, Yours faithfully,

Paul Charbon,

67100 Strasbourg, France.

REPORTS OF LONDON MEETINGS

61, Fifth Cross Road, Twickenham.

Dear Bill,

As reports of the London meetings have not been appearing in the magazine lately, I thought a word of explanation was necessary, and I think it might be a good idea to put it in the next Issue.

Reports of London Meetings: These have not been appearing as regularly as they should, owing partly to the fact that the Meeting Secretary has been sending them to the wrong address in Guernsey. This was entirely his fault, and he apologises to all concerned. However, the mistake would have come to light earlier if the recipient in Guernsey had returned the March report immediately. As it was he or she hung on to it, and the April and May reports until last week. The Secretary received them back marked "Not Known", and they were postmarked in Guernsey 7th Aug. 1976! It seems that the people at the Regional Secretary's old address had been hanging on to the letters all these months.

Apart from this, an idea I would like to put to the Magazine is as follows. I have recently

ha: the opportunity of looking through some old "Gramophones", in fact from Issue No. 1 up to the war years. In some of these I notice readers are appealing for words of songs and operatic arias, which were not always clear on records in those days. Now as we of this Society are concerned with collecting old records, I wondered if perhaps we might start a similar scheme.

Readers would write up to the magazine, as in the case of "The Gramophone", requesting the words of such and such a song. Replies could be printed in the magazine for the benefit of all (or would it pose copyright problems?) or the words could be sent direct to the enquirer.

I have copies of words of a good many songs myself, and would be willing to supply copies if requested. What do you think of the idea?

Regards and best wishes,

Len Watts.

"FROM TIN FOIL TO STEREO" – Evolution of the Phonograph

When asked to review the second edition of "From Tin Foil to Stereo" by Oliver Read and Walter L. Welch, one's first reaction is "everybody knows - it's the phonograph collector's 'bible', go out and buy it". And it is, but of course it's been virtually unobtainable since the initial printing in 1959, and it's easy to forget that a new generation of phonograph followers has grown up in those seventeen years. To justify that statement, only a day or so ago a Society Member rung me up on the advisability of buying a certain Edison GEM; he is fifteen years of age, so they are starting young!

The story of Phonograph and Gramophone History has been told many times now, and has been introduced as part of the several biographies of Edison, Berliner and others, but "From Tin Foil to Stereo" contains virtually every angle of talking machine history and is brought up to 1975 in the new edition by an extra chapter on video-tape and other developments since the earlier printing. Everyone who aspires to writing notes, articles or research the history of the subject comes back time and time again to "Tin Foil" and in so doing can but admire the patience that picked apart the threads of litigation that restricted the industry so much before the Great War. Never before had the story behind mechanical sound recording been explored so deeply, and it's still the definitive book.

In comparing the new edition with the old, the page size has been cut down a little by photographic reduction, a process that reduces the definition of most of the half-tone photographs, but it's available once more to everyone who can afford \$9.95 for the paperback and \$19.95 for the hardback. It has over 550 pages. No further details are to hand, but air postage on the paperback is an extra \$2.65. That's just over \$12½ then for a book that has been reputed to have reached as much as \$200 on the black market.

Write to Howard W. Sams and Co. Inc. [REDACTED] Indianapolis, Indiana, 46268, United States.

George L. Frow

Advertisement

EDISON PHONO- GRAPH MONTHLY

Vol. V

Oct

1907

No. 8

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*Published for Trade use only by
The National Phonograph Co. Orange, N.J.*

Write for details to -

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Jeffersonville, Indiana,

U.S.A. 47130.

Ernie Bayly, [REDACTED]

Bournemouth, BH6 4JA, England.

Tony Savery, [REDACTED]

Reservoir, Victoria 3073,

Australia.

MUSIC HALL INSTRUMENTALISTS

I note, with interest, the requests for details of Music Hall instrumentalists, as I have been at work, for a very long time, on a listing of such artists.

I am well aware that Music Hall bills also consisted of dancers, acrobats, illusionists and many other types of entertainment. I know too, there are a lot of other vocalists who could have recorded and a great number that did. Somehow or other, SAM STERN, FLORA CROMER, CRUIKSHANK ('The Fool of the Family'), GENE GREENE, LUCILLE BENSTEAD, etc., have got left out of my original listing. Perhaps these (and others), plus instrumentalists, Minstrel Troupes and so forth, can go into a future listing. One must remember also the American Vaudeville performers who made British appearances.

A big difficulty is to pin-point exactly who can be classed as genuine artists of the Halls — I would not have thought of LIONEL BROUGH, ELLALINE TERRIS, LOUIS BRADFIELD, JOSE COLLINS, etc. as being such, although all appeared on the Halls at one time or another. To give an extreme example, even famed soprano EMMA ALBANI made Music Hall tours, but one would not include her recordings in such a listing!

Regarding 'cover versions' — as I mentioned in my introductory bit, these can be valuable, especially when the original singer did not record his/her song. To cite only two 'gramophone artists', HARRY FAY and ALBERT WHELAN were both excellent mimics and I should imagine many of their versions of material unrecorded by 'originals' are worthy of consideration. The whole subject of Music Hall artists and their recordings is of boundless fascination — to me, at least — and I hope to return to it in the not too distant future.

Phil Hobson

Devotees of the kitchen sink will be pleased to know of a new tea-towel that carries the H.M.V. trademark.

This is an improvement on the old tea towel with the Edison Bell phonograph, in that it's in several colours and for the domestically inclined, consists of 50% linen and 50% cotton.

Just in case you don't want to dry up with it, this tea towel will look right as wall decoration in any room devoted to the Talking Machine, and can be obtained direct from G. A. G. Ive, [REDACTED] Chipstead, Surrey, CR3 3SD, for 96p. to Members and £1-20 to non-Members, including postage.

There's still plenty of time to order before Christmas!

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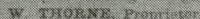
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CAN YOU SOLVE THIS MYSTERY?

[REDACTED] Brighton, BN2 1EH

Dear Mr. Brott,

Have enclosed two programmes and three photographs which may be of interest to members.

Who is the lady and what is the connection with the two programmes? Recently a very dear neighbour passed away and left a wealth of these photographs together with the programmes from the Brighton Alhambra, now alas no more. The photos are of her mother whose married name I know as Kershaw, which you can see doesn't feature in either programme. So, if in fact this 'artistic looking' lady did tread the boards at Brighton around the turn of the century can anyone put a name to the face?

The date on the back of one of the photos is 1922. She seems to have had a large number of these printed and sent them to people for many years!

Please print the material if you can find the space, the results may interest those members curious about music hall in the provinces.

Yours,

Trevor Brockway.



MUSIC HALL DISCOGRAPHY



CAN YOU SOLVE THIS MYSTERY?

MUSIC HALL DISCOGRAPHY

I always recoil at the expression 'definitive' and was therefore pleased to read Frank Andrews' advocacy of a non-definitive Music Hall discography, but must admit to wondering just how non-definitive it should be to qualify. The question did not seem to develop and the puzzle still remains. However, two of the names in the list of persons who appeared on Music Hall bills intrigue me and I am unable to understand how they can even be considered as Music Hall artists. W.H. Berry was under contract to The Guv'nor, George Edwardes from 1905 until 1915 starting with 'Madame Sherry' at the Empire, shows at the Prince of Wales, then from 1907 to 1915 at Daly's with the exception of a short spell in 'Havana' at the Gaiety during the run of the 'Merry Widow'.

Berry regarded himself as an operetta performer and nobody who saw him ever disputed it, but prior to his West End career he had learned the profession in pierrots and smoking concerts. The confusion could be as a result of Berry's recordings of Music Hall items on cylinders. (I have one or two brown wax Columbias one of which I recall is 'Maud' a lady with a piano and the inevitable couplet 'This is a fine way, to treat a Steinway').

Even more surprising is the inclusion of Connie Ediss whose career was virtually the history of Musical Comedy at the Gaiety. She was in the first Edwardes Musical Comedy 'The Shop Girl' which opened on 13.7.1896 and she was a supporting star in every succeeding musical at that theatre until the final curtain of the 'New Aladdin' at the new Gaiety on 15.5.1907. Her style and character can only be associated with musical comedy and as if to prove it, when the light of that form of entertainment at that theatre began to falter, she was recalled during the run of 'Peggy' in 1911 to revitalise it and remained for two more shows.

I suspect that a close investigation of the careers of Jose Collins, Marie Tempest and even Lupino Lane may reveal them to be not really Music Hall.

There was a great deal of crossing the boundaries in the early part of this century, the prime example of which is that of Thorpe Bates in the 'Maid of the Mountains' and certainly Lottie Collins, mother of Jose appeared in Musical Comedy. The fascinating feature of it was that music was a continuous spectrum, inconvenient for definition but then it is better listened to than defined.

The fear grows that this non-definitive work may be ill defined.

BARRY WILLIAMSON

W.H. BERRY ON RECORD

Another autobiographical account of recording, this time taken from 'Forty Years in the Limelight' by W.H.B. The period is about 1901-4, but the book dates from 1939.

"One night, a director of the old Columbia Phonograph Company attended one of our shows. During the interval he sent his card round to me and asked if there was any chance of me being thirsty after the performance? I replied that there was, and I didn't mind if I did. Thereafter, on certain days (sometimes one and sometimes two per week) I boarded the breakfast train from Ramsgate, which stopped at Broadstairs about 8-30, arrived at the Columbia Studios (then in Gt. Eastern St. E.), where I made literally dozens of records. Then at about three o'clock, I dashed off and caught the Granville express which arrived at Broadstairs just about in time to powder my nose and change into pierrot costume for the 6.30 show. Hard work but it founded our fortunes and gave us a feeling of security and independence such as we had never experienced before.

"Those were the days of the wax cylinder records, which were played on the phonograph before the advent of the disc and gramophone, and the master record soon wore out after a few copies had been taken from it. As a result I had to make several masters of each successful song, and my letters from the company summoning me to the studio for this purpose were always brief but highly amusing: 'We shall want ten 'Huntsmen', six 'Buying a House', Twelve 'Skylarks' and four 'That's where she sits all day!'.

"I have made stacks of records since then, of songs from every play I have been in, and cannot help feeling gratified (who wouldn't be) when I find they are still selling and still popular.

"Mr. Robert Frederick, the famous gramophone expert and critic, wrote in the Daily Sketch, September, 1935:

'I have before me now letters from readers who ask why they cannot get more records of Teddy Brown, Jose Collins and W.H. Berry, who were well known and established favourites and I am at a loss to answer their questions. I know that at least two of these names still mean a good deal today, because I have heard the applause they have received, and seen the packed houses they have drawn.'

"Two of these names?.....I wonder who the other one is!

"As a result of this record breaking epoch I find that I wrote an article in the Talking Machine News (a monthly journal devoted to the interests of users and makers of phonographs, automatic machines and scientific inventions) May 1903. This reads:

'I have been before the public as a professional humourous singer for the past twelve or thirteen years but it was not until the autumn of 1901 that I commenced performing in (to me) a new and novel manner, by singing into the gramophone of the Columbia Phonograph Company. I need hardly say that I have never regretted my debut as a record maker, as I find it not only keeps a singer in constant practice, but also the wide circulation of his efforts is a most valuable advertisement for a professional man. It is however a most curious experience for a hardened singer (not to be confused with 'sinner') like myself to have to sing the most funny songs with none of the usual surroundings such as platform, lights, audience, applause, the 'bird' and so on and so off.

'To have to stand with one's face almost wedged into a fierce and greedy looking horn with no expression whatever, and in calm and cold blooded manner to shout the most hilarious and mirthful song and 'patter' in a voice more like that of a gentleman who sells coals, is an experience of a quaint and not to say nery nature.

'But the real secret of my gramophone success is undoubtedly due to the constant practice I get in the rendering of my songs and patter, because it must not be forgotten that I am nightly rendering them at some concert, Masonic gathering or dinner and naturally get so used to it that I seldom make a blunder.'

Contributed by Barry Williamson

PAPER AND THINGS

by George Frow

To introduce a young person to a crystal set is generally to invite the question of where its batteries are or where it plugs in; they cannot seem to come to terms with the fact that their grandfathers filtered wireless waves out of the ether with the odd coil, catwhisker and headphones, and as high an aerial as could be managed. These early wireesses have the attention of collectors now, and our Member, Gordon Bussey, has produced the first listing of the manufacturers and their sets in a well-presented book called VINTAGE CRYSTAL SETS 1922-1927. The book outlines early broadcasting, technical data, and lists 450 Trade Marks by firms or individuals, 650 vintage companies with dates of re-organisation or amalgamation, and catalogues 200 crystal sets and manufacturers. There are 70 illustrations made up of photographs, whole page adverts and line drawings. Gordon tells me it is the first book of its kind anywhere and will be following it up with one covering Vintage Radio from 1922 to 1927. VINTAGE CRYSTAL SETS 1922-1927 may be ordered from "Wireless World", (General Sales Dept.), Dorset House, Stamford Street, London SE1 9LU, and costs £2-80 post free, Canada and United States \$7 post free, and also from leading bookshops for £2-50.

Michael Walters is a devotee of vintage entertainment of another kind, and continues with GILBERTIAN GOSSIP, his newsletter all about amateur and

professional productions of Gilbert and Sullivan (together with notes on personalities and records), and invites anyone who follows G & S to send him a stamped and addressed envelope c/o Tring Museum, Tring, Herts. when he will send them the latest copy. This newsletter is privately circulated free of charge. Perhaps "Labour of Love" is one work G & S never managed to get round to.

As a help to dating records, members might like to know of WHICH SONG AND WHEN, which lists titles and year of origin of hundreds of songs from 1880 to 1974. It's a long way off being comprehensive, but a worthy try at doing something towards getting popular music, music hall songs and those catchy pieces the butcher's boy used to whistle into some sort of listing; it would form a reasonable base for expansion. Apply direct to Bandparts Music Stores, 10 Antigua Street, Edinburgh, EH1 3NH, and it costs 65p post free.

Correspondence with a senior member, Cecil A. Kidd (sometimes known in the Society as Alec Kidd or 'Captain' Kidd) inevitably covers topics of yesterday and the day before, and he has allowed me to quote from his diary entry for 1955 on his first attendance at a Society Meeting:—

"To the City of London Phonograph and Gramophone club (sic) at the 'Horse and Groom' in Curtain Road, which turned out to be in Shoreditch, a 'salubrious' neighbourhood, but a bright, cheerful gaily decorated clubroom with convivial friendly company under the gay patronage of Bob Currie, who acted as Chairman with vivacity and charm. In the course of an interview with a STAR reporter, I gave a brief account of my collection of old cylinder records, giving priority to G.H. Chirgwin's 'My Fiddle is My Sweetheart'. Following the community singing Mr. R.H. Clarke made an appeal for new members, and I was first in the queue to pay my annual subscription of seven shillings and sixpence." (*This is 37½p in new money*).

Cecil Kidd adds that the article in the STAR about the Club's Christmas Party came out on 28th December 1955 and gave his name and address, and in consequence he received an influx of letters offering collections of cylinder records the owners were glad to get rid of and he delighted to receive. Happy days indeed! Cecil Kidd must have joined at the same time as I did — and we are still 'new boys' compared to some of our Members. Rob Currie was the Chairman of the B.B.C.'s "Palace of Varieties" programme and an Edison enthusiast, while R.H. Clarke was an early phonograph owner, and I think the Secretary of the Society at the time, dying I think in 1956. Anyhow not many people keep detailed diaries like this in these days, and there's a Pepysian flavour in Cecil Kidd's account.

Joe Pengelly of Plymouth continues to report progress and transatlantic approbation of his transcription methods from cylinders. Can we look forward to hearing a recantation from those little gnomes of the B.B.C. who must live in the broom cupboards only to emerge to talk about 'those scratchy old cylinders'? With 1977 only twelve weeks away could Joe not arrange to give us a proper cylinder programme on the radio in the Centenary Year? So often well-intentioned cylinder excerpts get pushed on to Woman's Hour or Nationwide or one of these talkative magazine programmes where the performer gets little chance to get going.

Sydney Carter [REDACTED] Worthing, Sussex) welcomes hearing from anyone who can put him in touch with modern disc recording equipment. Absence of technical knowledge inhibits my expansion on this, except that Sydney would want something portable rather than massive studio machinery. He has also expanded his range of Edison Phonograph half-nuts (the part that fits the grooves of the feed-screw and propels the carrier-arm), and can offer GEM, STANDARD (R/H), STANDARD and FIRESIDE (L/H), and HOME and TRIUMPH in matched pairs. All correspondence direct to him, please.

For those who cannot get the point of the pick-up, our Treasurer has a supply of steel and thorn needles, and is offering these to Members, as follows:-

Steel Needles (Loud or Soft, please state).....200 for 65p. (incl. p. & p.)

Thorn Needles 10 for 35p. (add 7p. postage each order).

Barry Williamson's address is [REDACTED] Liverpool, L16 1LA, and please make cheques and postal orders payable to the Society.

ON EXPANDING THE MEMBERSHIP

At various times I hear from Members and people outside the Society who want information on getting a phonograph or gramophone into working order, and more often than not they are glad to be put in touch with others in the district. Unfortunately, try as I may, this rarely if ever seems to blossom into a branch of the Society. This is not the first time that I have appealed for two or three Members who live near one another to try and get a branch going, and I am aware that we in London with our monthly meetings are stuck down in the South-East corner of the country, and quite a way out on a limb for many of the British members, particularly as it costs so much to travel these days.

There are several branches that have been functioning for years with great success, the Midlands, Hereford, Merseyside, Manchester and so on; more recently in the South-East, a number of us have been meeting each month along an arc from approximately Gravesend to Croydon; running this branch does not make demands on any of its members, it has no formal organisation but is most successful with its meetings and social occasions. Moreover, it has brought us into the ken of collectors who would never have bothered to make the monthly trip to central London, or who did not know of the Society's existence, and new members and friendships have resulted.

This is a really a personal appeal to each of you, wherever you live in the world, to try and help the Society by getting the word around, and if by the regular meeting of even two Members there's a good chance that others will get to hear about it and a Branch will eventually form. Thus our membership numbers will keep up; there is a continually growing number of new collectors who want knowledge and contact, and many of them are starters with a portable gramophone and a box of 78 records. Additionally on the principle that it's cheaper to cater for a lot than a few, the more of us there are, the better the chance of keeping the subscription down.

This may read more like an evangelical tract than the trumpet-call that is needed, but without moving out of England, let alone the United Kingdom, I know of pockets of Members who would do themselves good and benefit the Society and the Hobby by

teaming up once a month or so, and demonstrating machines and records and just *talking about them*, and may I appeal to them and to all of you to see if we can celebrate the Centenary of the Invention next year by *expanding* our Society. The spotlight will be on us, and it would be good to boast that "we have branches in most countries of the world" in addition to our present claim that we have Members in a great number of them.

I hope that I shall hear from some of you, and anyone wanting to start a branch will be sent a list of Members already in the district. Go to it and let's spread our influence, there are plenty of collectors who don't know us, and let's gather them in.

GEORGE FROW — President.

THE COLUMBIA BUBBLE BOOKS

by Frank Andrews

In last April's edition of "Hillandale News", I appealed for information with reference to the discs which were manufactured in America by the Columbia Graphophone Manufacturing Company, and which formed part of those charmingly produced story books and record albums styled "The Bubble Books".

Due to four very interesting and informative communications, complete with photo-copies in three instances, and the promise of photographs, if required, in the fourth instance, my list of record numbers is now almost complete.

My grateful thanks are due to Nancy Foutz, of Brooklyn, New York; Mr. Roger L. Cole of Christchurch, New Zealand; Mr. Eric Fuss of Prospect, South Australia; and The Royal Scottish Museum, in the persons of Dr. A.G. Thompson and his assistant, Miss Patricia B. Walsh.

The position now, since the arrival of the above information, is that I only require the number of the first disc in Bubble Book No. 9, the record with title "Daddy Long Legs and Floppy Fly", and all three discs from Book No. 12. "The Gay Games Bubble Book", the titles of which are (1) "The Mulberry Bush", (2) "London Bridge", (3) "Oats, Peas and Beans".

I would like to thank a member in Bournemouth, whose name, for the life of me I cannot remember (please forgive me!), who kindly presented me with a "Bubble Book" containing three of the discs from other albums. What a wonderful acquisition for a museum to have the whole twelve Bubble Books in first class condition — they really are a first class production!

Does anyone know who the singers were who anonymously recorded for the Columbia Graphophone Company in the U.S.A.?

THE MATRIX NUMBERS AND THE RECORD NUMBERS

It now appears to me that the record number pressed into the shellac and sometimes given on the label is also the matrix number, which was the procedure used by Columbia in America in the days when all their discs were single sided. As regards the other subsidiary numbers, I have no explanation for these, perhaps the suffixes were "stamper" numbers rather than "take" numbers, as I have various numbers submitted for discs of the same titles. Only "synchro" tests will decide this aspect.

A number of the labels carry numbers, hyphenated, which show the "Bubble Book" number and the disc's place in the book. The discs were also available separately from the books, so maybe this explains why a number of the labels known do not have the Bubble Book numbers.

The illustrations show both the American and the English "Bubble Book" productions, but all discs known so far were American manufactured and were never made at Wandsworth by the Columbia Graphophone Coy, Ltd.

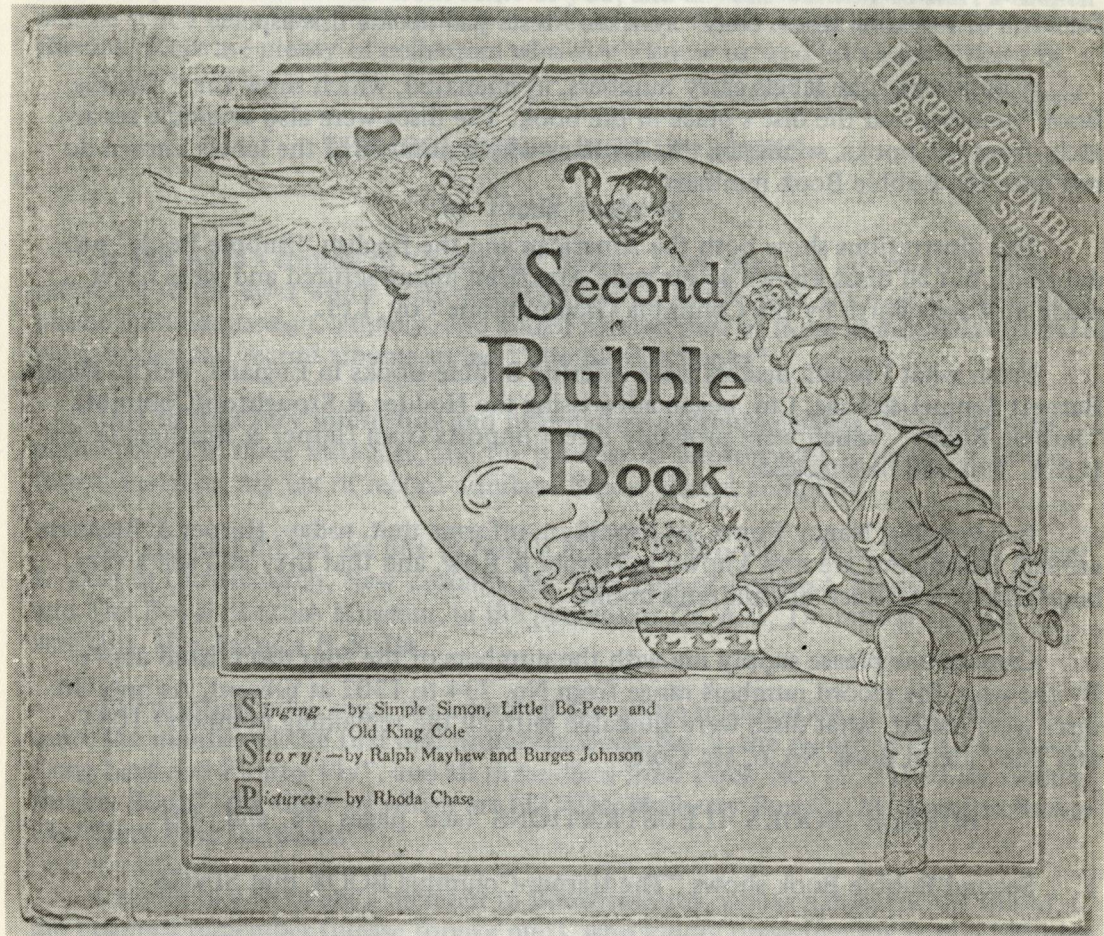
From what I recall, dealers were offering Bubble Books in England, before Messrs. Barnett Samuel & Sons, Ltd. began advertising the Hodder & Stoughton/Columbia "Bubble Books", which were probably direct imports from Harper & Brothers of the U.S.A. This will be checked.

Incidentally, Nancy Foutz, of Brooklyn, informs that, today, Harper & Brothers are still trading but are now known as Harper & Row, and that they still sell a very large and select choice of children's books.

Can anyone please supply me with the numbers of the four discs listed above. By the way, the record numbers range from No. 734 to 1302 at present. As only 36 discs were issued, what discs were allocated with all the remaining numbers? 1085 and 1087 are in Book No. 6, Mr. Cole!

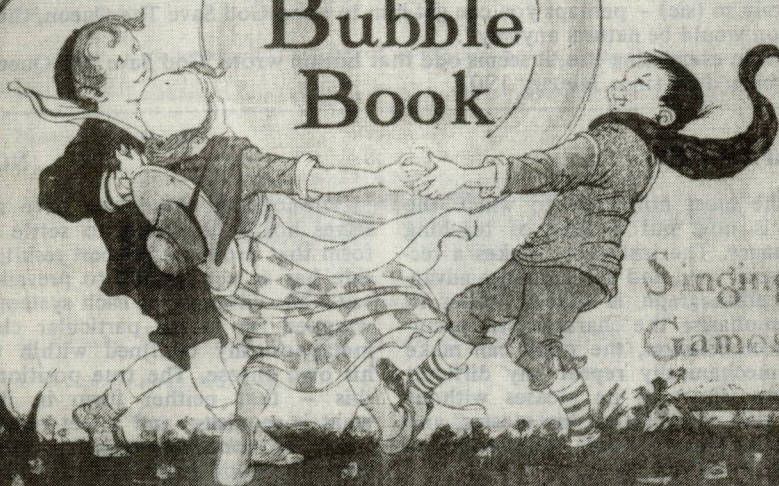
BUBBLE BOOKS ILLUSTRATIONS (see pages 48 and 49)

1. Second Bubble Book shows "The Harper-Columbia BOOK that SINGS".
2. Third Bubble Book shows "The Hodder-Columbia BOOKS that SING".
3. This page shows the complete list of Bubble Book titles also, BUT the "Patents Pending" and Harper & Brothers' Copyright of 1920 apply to Great Britain and the Books published by Hodder & Stoughton, Ltd.



The
HODDER COLUMBIA
Books that sing

Third Bubble Book



Singing
Games:

Singing—by Miss Jennia Jones, *The Farmer
in the Dell and Lazy Mary*

Stories—by Ralph Mayhew
and Burges Johnson

Pictures—by Rhoda
Clare

THE BUBBLE BOOKS

- 1 THE BUBBLE BOOK
- 2 SECOND BUBBLE BOOK
- 3 THIRD BUBBLE BOOK
Singing Games
- 4 THE ANIMAL BUBBLE BOOK
- 5 THE PIE PARTY BUBBLE BOOK
- 6 THE PET BUBBLE BOOK
- 7 THE FUNNY FROGGY BUBBLE BOOK
- 8 THE HAPPY-GO-LUCKY BUBBLE BOOK
- 9 THE MERRY MIDGET BUBBLE BOOK
- 10 THE LITTLE MISCHIEF BUBBLE BOOK
- 11 THE TIPPY-TOE BUBBLE BOOK
- 12 THE GAY GAMES BUBBLE BOOK
Singing Games

(Others in Preparation)

There are two distinct types of phonograph at present manufactured — that is to say, the recording and reproducing functions of the two standard forms of machine are separated in the former and united in the latter. The latter is a rigid arm with a light and steady motion in a steady way. It is free to move freely and under its own weight, or least resistance, as it were, in doing the same work.

Patents pending
Copyrighted by Harper & Brothers, 1920.

Printed in Great Britain.

The photocopy of the letter printed on page 51 was kindly sent to us by Mrs. Leah Burt, Assistant Archivist at the Edison National Memorial Site at West Orange, New Jersey. It is an internal note from Walter Miller the recording manager, to Mr. Edison, and apart from its comic aspect is noteworthy in showing that Edison Diamond Disc recording equipment was available in London, though without recourse to a listing, it is hard to say if any disc recordings made at Edison's London factory were ever issued, as there was no British Disc listing, as there was with Blue Amberols. The letter is dated 13th November, 1913.

Norman Blake, if that indeed be his correct name, does not appear in a musical 'Who's Who?' of the time, but at that period up to the Great War the quantity of theatres and music halls was at its greatest ever, and second and third rank performers must have been legion.

Edison's little remark may not come out too clearly but says:-

"Generally so (sic) - perhaps you can get him to poop God Save The Queen, the interpretation would be natural anyway".

Apart from everything else, it seems odd that Edison wrote 'God Save The Queen' when Victoria had been dead since January 1901.

G.L.F.

PHONOGRAPH NOTES

NOV 29, 1902

Perhaps the most novel use to which the phonograph is now put is that of teaching foreign languages. The instructor makes a record in the usual way, and the immense advantage of the phonograph is that in order to effectually emphasise the characteristic peculiarities of pronunciation, the pupil can make his teacher mechanically repeat any difficult word as many times as he pleases without running the risk of irritating his master, and without running the risk of being called a blockhead or a dunce.

* * *

It must be obvious that the phonograph immeasurably surpasses book instruction in the matter of pronunciation, and, of course, pronunciation is the very essence of the linguistic art. But book instruction must of necessity go hand in hand with the phonograph. There are already plenty of records on the market of songs in Italian, Spanish, Hebrew, and other dialects.

* * *

There are two distinct types of phonograph at present manufactured - that is to say, the recording and reproducing functions of the two standard forms of machine are effected on somewhat different principles. The two types referred to are Edison's and the graphophone. In the former the recorder or reproducer is connected with a rigid arm which travels along the length of the machine during a record operation in a steady way. In the latter, the recorder or reproducer is free to move freely and finds its own level, or least resistance, as it were, in doing the same work.

* * *

Phonograph enthusiasts have argued themselves hoarse in trying to settle which is the form that produces the best results. But neither side has as yet seemed to prevail. That is because the advocate of each system is too much wrapped up in his particular choice, and is metaphorically confined within the walls of his own cheese. The true position of affairs is this - that neither form in itself supplies what is requisite, and it yet remains for some maker to contrive a machine which shall embody the good principles of both without the defects. Such a machine should, in my humble opinion, be possessed of the rigid arm of Edison's machine for the purpose of recording only, and the free movement of the graphophone machine for reproduction. That is, the recording and reproducing holder should be adjustable to take both forms, for there is not the least doubt but that the best records are produced on Edison's machines, whereas the best reproductions are effected on the graphophones.

* * *

As announced on another page, the firm of Pathe Freres are offering prizes for the best amateur records made on their blanks. The firm does not stipulate that these records shall be made on their machines, which are constructed on the graphophone principle. There is one advantage in the Frere machines, which is that they can be easily adapted for recording on Edison's principle; in fact, I have already adapted one of them to this use with considerable success.

* * *

H.S.

6519 - 751973

1913-11-13

W. H. Miller

Mr. Edison:

In your criticism of English voice trials sent you from London, you give the following comments on Norman Blake, Baritone:

Scale--considerable tremolo and very uneven. In song has considerable tremolo--his interpretation is good--better take this song on the disc--take two and send over.

The London office has tried to carry out your orders in regard to this party and Hayes writes me as follows in a letter received today:

"In regard to the artist, Norman Blake, would say that we too thought this artist had quite a good voice and would be suitable for our regular list here. We had him come up and sing for a time with piano in order to give him a little experience and I then gave him a trial date. We did everything possible to get some good results, but we were compelled to give it up. He seems to be utterly devoid of brain matter."

W. H. Miller

*W. H. M.**Generally so -*

*perhaps you can get him to
poop good songs. He's a queer one
interpretation would be natural
any way -*

I have just received a facsimile reprint of an Edison instruction manual — "OPERATION AND CARE OF THE EDISON PHONOGRAPH". This excellent reprint on good quality paper, black print on heavy brown card for the cover and cream paper for the interior is the first effort of the "Phonograph Society of South Australia", and is a must for all collectors. It will retail for 2 dollars and postage and enquiries should be made to:

GARY SCROOP

**NORTH ADELAIDE
SOUTH AUSTRALIA**

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